

194

1899.

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MARCH, 1899.

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THE
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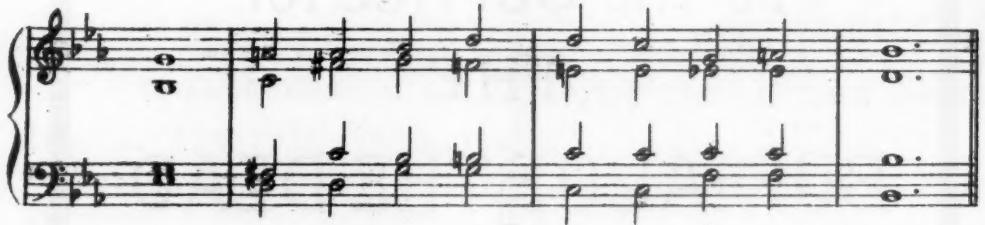
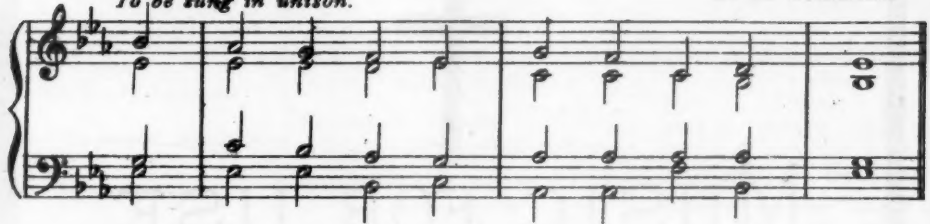
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For all the Saints.

To be sung in Procession, returning from the grave.

Processional time.
To be sung in unison.

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"Compassed about with so great a cloud of witnesses."

1. For all the Saints who from their labours rest,
Who Thee by faith before the world confessed,
Thy name, O Jesu, be for ever blest.
Alleluia!
2. Thou wast their Rock, their Fortress, and their Might;
Thou, Lord, their Captain in the well fought fight;
Thou in the darkness drear their one true light.
Alleluia!
3. O may Thy Soldiers, faithful, true and bold,
Fight as the Saints who nobly fought of old,
And win, with them, the victor's crown of gold.
Alleluia!
4. O blest communion! fellowship Divine!
We feebly struggle, they in glory shine;
Yet all are one in Thee, for all are Thine.
Alleluia!
5. And when the strife is fierce, the warfare long,
Steals on the ear the distant triumph song,
And hearts are brave again, and arms are strong.
Alleluia!
6. The golden evening brightens in the west;
Soon, soon to faithful warriors comes their rest;
Sweet is the calm of Paradise the blest.
Alleluia!
7. But lo! there breaks a yet more glorious day;
The Saints triumphant rise in bright array;
The King of Glory passes on His way.
Alleluia!
8. From earth's wide bounds, from ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son, and Holy Ghost.
Alleluia! Amen.

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SUNDAY MUSIC.

MENTION has already been made in these columns of that shrewd music publisher who, finding a certain composition did not sell well under the title of "March of the Madcaps," re-christened it "Cathedral Echoes," under which name it was very popular with those good souls to whom the name is everything and the intention nothing, and it reached a circulation of many thousands.

The air verily reeketh of smug small-mindedness on the subject of Sunday Concerts, Sunday music, and Sunday occupations, and very many people who have, we fear, no general principles, act and talk on the matter actuated merely by the blindest prejudices. It cannot be too often repeated that all music which is ennobling, refining and elevating in its tone is suitable for use on Sundays. What its name may be should be a matter of complete indifference. On the other hand, the labelling of a commonplace, vulgar and flimsy piece of music with such a title as "Chorus of Angels," or other pseudo-sacred name, will not in the ears of all cultivated people make it more suitable for use in Church or for solemn surroundings. Music, therefore, which is not directly associated with, or does not definitely recall scenes in the theatre, ballroom, or music hall, and fulfils the other conditions spoken of above, may be safely regarded not only as music for the week-day but also for Sundays.

J. W.

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MIDSUMMER TERM begins Monday, May 1st.
Entrance Examination therefor, Thursday, April 27th, at 2.
Syllabus for the 1899 L.R.A.M. Examination will be ready in April.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, Secretary.

Monthly Calendar.

MARCH.

(Our Saxon Ancestors called it *Lenat Monat* or *Length Month*.)

1st.—St. David's Day. The Patron Saint of Wales. The leek is usually worn by the Welsh on St. David's Day. The origin of this custom is not exactly known.

2nd.—Sir George A. Macfarren born, 1813.

2nd.—Rev. John Wesley, A.M., died in London, 1791, Aged 87.

3rd.—Edmund Waller, an eminent English poet, born 1605.

4th.—William Penn, a member of the Society of Friends, signed a treaty with the Indian natives as to the purchase of the land on which he founded Pennsylvania, U.S.A., 1681.

4th.—The first Missionaries sent out by the London Missionary Society, in 1796, by the ship *Duff*.

7th.—The British and Foreign Bible Society established in 1804.

8th.—Last day of entry for Associate Examination of the Royal College of Music.

8th.—William III. died at Hampton Court, 1702.

10th.—Benjamin West, P.R.A., the celebrated historical painter, died 1820.

10th.—David Rizzio, an Italian musician, was assassinated in Holyrood Palace, Edinburgh, 1566.

15th.—Julius Cæsar was assassinated by Brutus, B.C. 44, aged 55.

17th.—St. Patrick's Day. St. Patrick died at Down, Ulster, where he was buried. He has been called the *Father* of the Hibernian Church.

17th.—Handel's Oratorio "Deborah" produced, 1733.

21st.—Thomas Cranmer, the first Archbishop of Canterbury, was burnt at Oxford by order of Queen Mary, 1556.

21st.—John Sebastian Bach, born 1685.

24th.—Queen Elizabeth died at Richmond, 1693, aged 69, in the forty-fifth year of her reign.

25th.—Lady Day.

26th.—Beethoven died, 1827.

27th.—Oxford and Cambridge Lent Term ends.

29th.—Rev. Charles Wesley, brother of John Wesley, died at London, 1788, aged 80. A great Hymn writer.

31st.—Haydn born, 1732.

Editorial.

With this number of *The Minim* we give as a supplement a portrait of Dr. Samuel Sebastian Wesley, the celebrated cathedral organist and composer. He died at Gloucester, April 19th, 1876. We gave a Biography of this celebrated musician in *The Minim*, June, 1896. The demand for the number containing Dr. Wesley's portrait has been so frequent, that we have ventured to issue the portrait again as a supplement. The music supplement is a new tune to the popular hymn, "For all the Saints," by the Rev. W. Walsham How. It is part of a service for the Burial of the Dead, composed and arranged by Fred. B. Townend, F.Gld.O., and is just published. Specimen copies of this service will be forwarded, post free, for four penny postage stamps, by the composer, Brentwood, Essex, or the *Minim* Co., Cheltenham, England.

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Gold Dust.

He who spends more than he *should*, hath not to spend when he *would*.

—:O:—

Work hard, but always endeavour to preserve your health, and study its natural laws. Remember, that he who lacks good health, lacks almost everything.

—:O:—

Aim at Moderation and Common Sense. Wisdom provides things that are *necessary*, but she does not countenance anything *superfluous*.

—:O:—

A good cause nerves the strong arm, and makes a stout heart.

—:O:—

Never idle away the Time; on the contrary take Time while Time is, for Time will away.

—:O:—

Try and acquire independence of action. That man who is obliged to wait and ride behind his neighbour is not able to travel when he chooses.

—:O:—

Common Sense! How important it is! Whole countries have been built up by it!

—:O:—

Our greatest glory consists not in never falling, but in rising every time we fall.—*Goldsmith*.

—:O:—

Defer not till to-morrow to be wise,
To-morrow's sun on thee may never rise.
—*Congreve*.

—:O:—

And this for comfort thou must know,
Times that are ill won't still be so;
Clouds will not ever pour down rain;
A sullen day will clear again.—*Herrick*.

—:O:—

When difficulties are to be overcome, the longer you look at them the larger they grow. When objects are feared, the more you ponder the more your fear will increase. But when you go forward at once, in the right strength, seeking the right aid, inspired by the right motive, then your fears will be dissipated, your terror will subside, you will find God's strength made perfect in your weakness, and you will be more than conquerors through Him that loves you. All duties lie in the present. The adjournment of what is dutiful to-day till to-morrow takes from you strength for the duty, and adds to the difficulty and the weight of that duty.

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Johannes Wolff.

One of the most difficult people in the world of music to catch is Johannes Wolff. Here to-day and gone to-morrow, or even vanished into space in the hours that intervene between the ordinary interviewer's dusk and dawn! A veritable "shooting star!" However, as "everything comes to those who know how to wait"—provided they wait long enough—patience on behalf of *The Minim* has at length been rewarded, and an appointment with the eminent violinist made and kept. That our meeting took place at 9 a.m., may give "local color" to the statement that this artist's days are as long as they are full. "Mais que voulez-vous!" exclaims M. Wolff with an expressive shrug of his broad shoulders, "When one has to get through such mountains of work one must needs begin early, n'est ce pas? For my part I like it, but I fear you must have thought me rather inconsiderate to fix such an hour."

Promising immediate pardon if he would give me plenty of information on his career, he was soon launched on the following life-story, which he pelted out at a great pace in an expressive mixture of English and French. "Perhaps I had better tell you first that I was born at the Hague, for probably you, like so many other folks have heard that I am from anywhere else, from Hungary, from Austria, Bohemia, Germany, or even from Spain; in fact I hardly know where I have *not* been supposed to have taken my first peeps at the sun."—Says M. Wolff with his sudden gay laugh which is one of his genial characteristics.

"Then let us emphasize the Hague!"

"By all means let us not rob it of the honor." he rejoins with a twinkle.

"Well, after being a more or less tiresome small boy, it happened that at nine years old I heard

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Wienawski play at a concert, and from that moment I determined that I too would be a violinist. I told him so, then and there! He was kindness itself, and suggested that I should go to Brussels and be his pupil. However, that could not be arranged, but although my father had wished to make me into a lawyer, I devoted all my spare time whilst at school at Rotterdam to practising the violin, and simply revelled in my lessons from Herr Wirth. They resulted in my winning in a competition with almost a score of other young students, a musical pension established by the King of Holland, for £120 a year; it was mine for three years, which I spent at the Conservatoire at Dresden and afterwards at Paris."

"And at the end of your student days?"—"Ah pardon—but let me ask a favour," interrupted M. Wolff—"do not say 'end my student days,' for I hold that one is *always* a student, that is to say if one has a real love for one's art, for such an one must ever be studying, ever seeking to improve! Forgive me that I correct you! See what it is to be a Professor!" Making a mental note that his Guildhall and other pupils must find him a very *thorough* Professor, I put the question in a different form. "Where did you make your professional début?" "I had played in public as a boy of twelve, but after I grew up my first engagement was at Flères, in Normandy. It was at a wedding, and an interesting occasion, as it was the first appearance of Madame Calvé. After that came some solo and orchestral playing, in France and in Norway, and then a tour in Brazil, when I received my first present from Royalty, the late Emperor giving me some pearl sleeve links. In those days the friendship of Saint-Saëns was of the greatest value to me, he was always so kindly encouraging."

"And when did you come to London?" "Ten years ago! And in this big city Hollman, the well-known 'cellist, was the only acquaintance I possessed. But you have been good to me here."

"I wish it could be said with truth that we are *always* 'good' to deserving musicians!" "Yes, it would indeed be well, but I cannot flatter you by asserting it, for there are often such saddening cases of excellent artists who find life in England dreadfully hard. And yet"—here one felt that Johannes Wolff was speaking of something very near his heart—"and yet they go on making more, these Colleges, Academies and Schools, making hundreds and thousands of violinists. For what, I ask you? To try to gain a living, to die by slow degrees of disappointment, or worse still to live and help to train thousands more! Oh, it is pitiable! It ought not to be allowed. But how to prevent it? If only the really talented would study there

might be some hope, but think of all the others who are daily spreading bad habits and wrong systems!"

"What system do you recommend to your own pupils?" "The practice of scales! That is the backbone of all satisfactory playing; as recreation, *simple* classical music, and then scales and more scales!"

"And long hours of practice daily?" "No, never more than three hours; after that time the brain gets overtired and no good is achieved!"

"But surely one has heard that you have been known to practice very much longer?" "Perhaps on rare occasions, but I do not advise it. A musician should not use all his strength on his instrument, he should allow himself time for plenty of out-door exercise. Be charitable and forget how little I carry that last theory into execution. In fact this is a case in which 'do as I say, not do as I do,' should be quoted! All the same I have excellent health, especially of late, and enjoy life and its varied experiences immensely. I have had many pleasant experiences, playing to the Queen for instance, when she was so gracious as to give me her book 'Life in the Highlands,' with a dedication on the first page; to the Tzar, the Kaiser, the King and Queen of Italy; and often with many of the finest artists of Europe in London, Dresden, Leipsig (at the Gewandhaus), and at the Philharmonic Concerts at Berlin. During my last visit to Berlin I stayed with the Princess Aribert of Anhalt, who, like her mother, the Princess, is an excellent musician."

Doubtless M. Wolff would have told many stories of pleasant meetings with such world-renowned people as Adelina Patti, Grieg, and so on. *ad libitum*, had not one of his many pupils arrived and, figuratively speaking, shown me the door.

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It will be seen, for example, that in the pianoforte division of each grade two, instead of three, studies will be required, and the Candidate will select one of the groups provided. On the other hand, *two pieces* will be required, and the Candidate will select one of the several groups of pieces. It may be pointed out that these groups each contain pieces contrasted in character.

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- (2) Observance of rests, gradations of tone, and marks of expression.
- (3) Good fingering, technic, phrasing, and accentuation.

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By order of the Board,
SHELLEY FISHER, Secretary.

Instruments of Music in the time of the Bible.

By H. S. ROBINS.

PART V.—(conclusion.)

Fig. 11.—The Neume System.*



Up till now I have, naturally enough, confined my thoughts entirely to *instruments*, but before going further it may perhaps be well if I try to explain a little of the *notation* which prevailed in days gone by, for, you know, the staff system of notation is of comparatively modern date. First of all, then, we will consider the notation in use hundreds of years ago, namely, that of "Neuma" (or Greek, Pnuma). This singular notation consisted of dots and scratches of various shapes arranged above the words intended to be sung, in such a manner as to roughly indicate, by their proportionate distance from the text, the places in which the melody was to rise or fall. As, however, the "Reading at first sight" of a new melody was found to be absolutely impossible under this extraordinary system of notation; other characters, fewer in number and simpler in shape, called notes, were invented, and these were written or supported upon an arrangement of lines and spaces called a staff or stave. It is unnecessary for me to add, the staff system of notation is that which has obtained universal acceptance, though many modern theorists consider it still to be very imperfect, and have, of late years, tried to improve upon it, or, rather, to invent another kind of notation altogether, but none, as yet, have ever become really popular, and to my mind, not likely to! Tablature was the name given to another peculiar notation of which there were many different kinds; one species of tablature was used (as I have already mentioned) in writing for the lute. Before leaving the subject of notation, I beg to remind you, my readers, that previous to the use made of Pnuma, Greek and Roman letters were used to represent the sounds to be heard, but these were of course only employed for sounds heard in succession—one after the other—(melody); harmony being introduced (if I may use such a word in connection with music) long after the time of the Bible: melody

* The first attempt at Christian musical notation called *Neumes*, dates from the fourth century, at the time when the Ambrosian Chant was disseminated throughout the whole of Christendom, although St. Ambrose himself had no knowledge whatever of the Neume notation. The reputed originator of this system was St. Ephraim, a monk living at the end of the fourth century, who is said to have entirely renounced the letter notation of the Greeks, substituting in its place the fourteen characters as given in Figure 11.

then, was the form or style always employed in both vocal and instrumental music, being sung or played in unison or octaves. Music (partially instrumental) was used in the worship of the Jews and at their festivals. On occasions of rejoicing or thanksgiving both music and dancing were customary, as I have already tried to point out to you. Thus Laban spake of his desire to have sent Jacob away with the sound of the tabret and the harp, as well as songs, Gen. xxxi. 27. You must not understand "Dances" in the Bible to mean such as our "Ballets," for when used on solemn occasions—as they so often were—they were very slow, steady march-pace sort of dances, and, no doubt, expressly intended to add to the solemnity of the service, or whatever else it might happen to be. In the fourth chapter of Geneses and in the twenty-first verse, Jubal is mentioned as the father, or first teacher, of all such as handle the harp and organ: here, as in all other Biblical passages where mention is made of the organ, you must understand it to mean "Mouth Organ," not *Chamber* or *Church* organ such as are used nowadays. In conclusion, when music is used properly, it solemnizes and affects the mind; but it is often much abused for profane and even wicked purposes. This, I fancy, should make us very careful to shun trifling or foolish music, while there appears sufficient warrant to authorise us to use it for good purposes. Like wine, and many other gifts of God, it is too often misused; those, therefore, who do possess the musical talent should, I think, take great care to cultivate the same in the right direction.

FINIS.

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Reviews.

Calvary, a Cantata for Lent and Passiontide.
By Cyril Bowdler. (Weekes and Co.) The
narrative of the Crucifixion of Christ is taken
from the Gospels of St. Matthew, St. Luke, and
St. John, two passages from the Old Testament,
and several hymns from various sources are
interpolated. Variety is given to the narration
by employing soprano, tenor and bass soloists,
except in the passages "Thou that destroyest the
temple," and "And, behold, the veil of the temple
was rent," which are assigned to the full chorus.
The words of Christ are very properly given to a
chorus or semi-chorus. Some of the most note-
worthy numbers are a trio intended for female
voices, but which can well be sung by two boy
sopranos and an alto, "Weep not for Him who
onward bears His Cross," an unaccompanied
quartet "Is it nothing to you," a soprano solo of
great beauty "At the Cross her station keeping,"
and a tenor solo and quartet of considerable
development "Hear, O Lord, when I cry," which
no doubt will often be heard in our churches, as it
is written in anthem form, and while abounding in
contrapuntal devices is extremely melodious
throughout. The hymn tunes are original, as in
Dr. Bowdler's very successful Christmas Cantata
"The Shepherds and the Magi," but they are so
tuneful and suitable to the words that the musical
members of any congregation would have no diffi-
culty in joining in the singing of them after one
practice with the choir. The whole work occupies
about an hour in performance, and to choirs in
search of devotional, interesting and at the same
time not difficult music suitable for Lent and
Passiontide Services, it can be heartily recommen-
ded. The vocal writing is always smooth and
"singable," and the accompaniments are effective.
No doubt the work will be widely used.

Musical Memory and its Cultivation.—By F. G.
Shinn, Mus. Doc., Dunelm. (C. Vincent, 2s. 6d.)
This little volume is a thoughtful and useful work.
It consists of twelve chapters, with musical illustra-
tions. The objects of the work are manifold,
although the preface says two only:—First, it is
an inquiry into the various forms of memory em-
ployed in piano playing; second, ear-training.
These two subjects will naturally lead the enthusi-
astic student into other paths from the two men-
tioned. There is so much of value in the chapters
that we cannot easily particularise any in full, but
students will find chapters eleven and twelve,
which treat on "A method of studying pieces for
memorization," and "Memory training for ex-
aminations" most valuable. The final chapter on
"The memories of musicians" is full of interest,
and will not fail to please all readers. We strongly
recommend this excellent work to all who desire

to be something more than mere mechanical performers.

A Sacred Cantata, Intercession.—By Hugh T. C. Collis, F.Gld.O. (C. Vincent, 1s. 6d.) This composition is intended for Lent. The words are selected from the Old and New Testaments and the Apocrypha, the words to the Chorale are by Harry Scott. The time of performance is thirty-five minutes. There are ten numbers, opening with an effective Organ Prelude, choruses and soli for treble and tenor, and a duet for tenor and bass voices. The Cantata is full of charming melody, and effective choral writing, and will be found very acceptable for the Lenten season. The solos are not exacting, and throughout the accompaniments are scholarly and effective. The final chorus "O blessed are they" is very bright, and would make a good full anthem for any occasion.

Magnificat and Nunc Dimittis in A.—By Frances Hugh, Messiter, F.Gld.O. (Novello and Co., 4d.) This setting is full of good choral effects, and is in triple time, excepting the glorias which are in quadruple rhythm. These contrasts make the compositions very effective, and they will be found very suitable for all choirs. The unison passages to the words "He hath shewed strength" are very telling, the broad organ accompaniment adding greatly to the effect. The Nunc Dimittis opens piano with a short bass solo, and the following movement works up with spirit to the verse "To be a light."

Funeral Services.—Composed and arranged by Fred. B. Tounond, F.Gld.O. (Minim Co., Cheltenham, 4d.) This is a collection of favourite hymns suitable for the service for the burial of the dead, the xxxix. and xc. Psalms, the Nunc Dimittis and a four-fold Amen. The chants and tunes are original, effective and appropriate. This Service will be found exceedingly useful, and many of the tunes will be suitable for any occasion. Specimen copies will be forwarded by the Composer or Publishers for 4d., post free.

England, my England.—Composed by Ernest A. Dicks, F.R.C.O. (J. Curwen and Sons, 3d.) This is a ballad for chorus in four parts, and orchestra. The composer has succeeded in producing a stirring and pleasing chorus, which will be enjoyed by choralists. The opening movement is massive, and the unison passages following are effective. There are several good changes of theme which are most suitable to the patriotic words, and the closing strain of symphony gives a few bars of the National Anthem with good effect. The composition is inscribed to the conductor of the Cheltenham Festival Society, and it is to be introduced at one of the Society's forthcoming Concerts.

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The Conference of the Incorporated Society of Musicians at Plymouth.

MR. W. H. CUMMINGS ON "OUR RESPONSIBILITIES AS PROFESSORS OF MUSIC."

PART I.

In December, 1896, at the Cardiff Conference, I had the honour of addressing the members of the Incorporated Society of Musicians, on the subject of "Musical Ethics." My observations on that occasion were chiefly restricted to a consideration of the attitude and conduct of professors in their intercourse with their brethren and their pupils. On this occasion, I ask you for a brief time to give your attention to a few remarks bearing on "Our Responsibilities as Professors of Music" in regard to Art. These responsibilities have a threefold aspect, Past, Present, and Future.

Let us first consider what is our *heritage* from the past. Careful investigation affords ample proof that this country led the van in many departments of the art of music. We proudly point to that ancient people's song, "Sumer is i cumen in," noted down by a monk of Reading in 1226, or thereabouts (but which undoubtedly belonged to a far earlier period), as the only specimen of agreeable melody and harmony, which, so far as we know, existed during the 13th and 14th centuries, and is regarded by all historians of music as a marvel. It is, as you are aware, in four-part canon with a drone bass, and it is noteworthy that the pre-eminent skill required for the composition of canons remained a possession of the English for centuries. I need only name two worthies of the 16th century, Tallis and Byrde, to emphasise the statement.

The canon, "Non nobis Domine," by the latter, is said to have acquired so much fame that it was engraved on a golden plate and deposited in the Vatican. Mattheson, Handel's rival, writing in 1739, says, "A very splendid example of canon in three parts I find by an English composer, William Byrde, who was a Bachelor of Music. The great British nation has from former times especially distinguished itself with these pieces of art. The work of the aforesaid Byrde is more than 200 years old, and, of its kind, seems to me to be still not improved upon; it would trouble many a good writer of the present day to compose such an one so happily, more especially with so good a melody."

Let us pass on to composers for stringed instruments. British musicians, generally, are quite unaware that we took the lead in that department of music, yet the compositions for viols by Ravenscroft, Gibbons, Coperario (or Cooper), Lupo, Lanieri, Lawes, Jenkins, Locke, and Purcell, are still extant and bear witness to the fact.

I possess a little French book, by Jean Rousseau, published in Paris in 1687. This Rousseau is not to be confounded with the celebrated and notorious Jean Jacques, the Genevan musician, who was born in 1712. The book is a treatise on the viol, and in it I read, "I must own that the viol appears to have been an instrument of novelty in France, for it is only a short time since it became known there, but that ought not to be prejudicial to its claims to antiquity, for it is a fact that other nations have known it before us. It has passed from the Egyptians to the Greeks, from the Greeks to the Italians, and from the Italians to the English, *who were the first to compose and play pieces of harmony on the viol, and it is Englishmen who have conveyed the knowledge of the art to other kingdoms.* For example, Walderan to the Court of Saxony, Bowdler to the Spanish Court, Young to the Court of Insprach, Price to Vienna, and several others into different places; thus it has passed from the English to the Germans and to the Spaniards, and we can say that we (French) are the last who have played it."

I am not intending to give you a detailed history of English music, but must remind you of the fact that the art suffered much hindrance in the time of the Commonwealth. I know there are a few who deny this, but I will only refer them to the proclamation printed and published in 1656, where it is decreed that "persons commonly called fiddlers or minstrels, who shall be taken at any time playing fiddles and making music in any ale-house or tavern, or proffering themselves to any to hear them play or make music, are to be adjudged and declared to be rogues and vagabonds and sturdy beggars."

Another heritage we have is our glorious body of church music, bequeathed to us by Tallis, Farrant, Gibbons, Purcell, and Croft. How much Handel was indebted to his frequent hearing of the compositions of these men in St. Paul's Cathedral is guessed by few of us. His constant attendance at the Cathedral services is matter of history, and the knowledge of English church style he then acquired may be learnt from a study of his works.

If we think of church composers, who have lived since Handel's day, we can name Green, Boyce, Battishill, Wesley, Attwood, Goss—all departed, having left behind them enduring examples of what church music should be.

Time will not permit, nor is it necessary, to make further reference to the past; let us consider what we are doing as "makers of the present." Do we take the trouble to study the past that we may profit by the good and avoid the evil? Is there not a tendency rather to shelve the past, and to pride ourselves on our ignorance of its existence and worth? In these days of universal advertisement and cheap printing, are we not a little too prone to blow our own trumpets and to parade the wares of our own manufacture? Would it not be possible in "Quires and places where they sing," to give a larger proportion of music by deceased masters, and a smaller per-centage by that of living men whose future is all before them? If we leave the church and go to the concert room, could we not contrive to hear and enjoy a larger proportion of the music of Haydn, Mozart, and Beethoven?—or must we join the multitude and only find feverish pleasure in highly-coloured orchestral programme music? We are not only makers of the present, but also parents of the future, and whatever we as artists, experts, and guides—whatever we practice, approve, and patronise, must have an enduring effect on the generation yet to come.

May I trespass on your patience by pointing out some of the blots on the present? At a country church, which shall be nameless, not long since, a harvest festival was held, with choir, organ, and orchestra. In addition to the usual service music, the following pieces were played by the orchestra: Mendelssohn's Overture, "Ruy Blas," Wallace's Overture, "Lurline," and a selection from a Mascagni opera. I think that performance was a gross desecration of the house of God; it was the less excusable, because there is a wealth of orchestral music available for a service of praise. I know there are good folk who argue that all music is sacred—that there is no such distinction as secular and sacred. I do not agree with that statement. It is patent to all of you that *association* may so stamp any music as to render it fit only for what it was originally intended; and surely the

music we hear in the theatre, and associate with some drama, perhaps constructed on a painful and, sometimes, not too wholesome a subject, would be very likely, if heard in church, to divert our thoughts and bring them earthward. Shakespeare puts into the mouth of the King in "Hamlet,"

"My words fly up, my thoughts remain below;
Words without thoughts never to heaven go."

It is much to be desired that all who take part in the music of the church, whether organist, chorister, or choir-boy, should be brought to recognise the fact that their office and the part they perform in Divine worship, is just as sacred and as holy as that of the minister. In days not long gone by, I fear this was not the view either of church dignitary or laity; so long as music of some sort was performed somehow, a troublesome and onerous obligation was got over; but surely the time is approaching when church musicians will fully realise the fact that they are singing and playing to the praise and glory of God, and will not presume to dishonour His house by presenting anything common or unclean.

The study of Beethoven's life and character as displayed, not only in his glorious music, but also in his letters and memoranda, affords us a shining example of how a musician ought to feel his obligation to his art. We all know that Beethoven's opera, "Fidelio," stands out as a work founded on a pure and simple story of human suffering and human love and fidelity—a striking contrast to that masterpiece of Mozart, "Don Giovanni," of which Beethoven said, "The divine art ought never to be lowered to the folly of such a scandalous subject."

Much as I admire Wagner's music, I cannot discover any good reason for the performance in church of his music-drama, "Parsifal." Indeed, I go farther, and affirm that in my opinion, such performances are harmful to the art and to religion. It cannot be affirmed that there is not an abundance of beautiful sacred music fit for church purposes.

My first objection to "Parsifal" is that it was written for and performed in a theatre, and is a musical stage-play—moreover its treatment of travesty of some of the most solemn parts of the ritual of the Christian Church is repugnant to the conscience and feelings of a very considerable number of devout men and women.

Quite recently one of our musical journals contained the following hysterical notice of a performance of "Parsifal" at a London church. I suppress names:—"The performance on the organ by Mr. — of the greater part of Act I. of Wagner's "Parsifal," on Wednesday evening, the 30th ultimo, in St. —, was grand in the noblest sense of the word. The eloquent presentment of

the music must have appealed deeply to those present, while Mr. ——— singing in the part of Amfortas was superb. Mr. ——— did excellently as Gurnemanz. A word of compliment is due also to Messrs. ———, ———, and ———, who acquitted themselves well in the small duties that fell to their share. The Bell instrument, kindly lent by Mr. ———, was in most harmonious accord with the organ; the arrangements throughout were admirably carried out, and the effect of the whole was one of sublime beauty."

Observe the absurd hyperbole in the foregoing, "grand in the noblest sense of the word," "the effect of the whole was one of sublime beauty"—doubtless the Bell instrument contributed its due share to this sublimity.

I submit that "Parsifal" was intended by the composer for the theatre; those of us who have heard and admired it, at Bayreuth, as a great music-drama, cannot believe for one moment that justice can be done to it in a church, and I contend that its associations are such as to render it absolutely unfit for a building which has been solemnly dedicated and set aside as a house of prayer and praise to Almighty God.

In support of my view, I take the following description of "Parsifal," written by a fellow-countryman of Wagner:—"The work of Wagner, which may be truly termed the opera of 'Redemption,' is 'Parsifal.' Here we may catch Wagner's mind in its most nonsensical vagaries. In 'Parsifal' two persons are redeemed, King Amfortas and Kundry; the King has allowed himself to become infatuated with the charms of Kundry, and has sinned in her arms. As a punishment the magic spear which had been entrusted to him has been taken from him, and he wounded by this sacred weapon. The wound gapes and bleeds unceasingly, and causes him dreadful suffering. Nothing but the spear itself which gave the wound can heal it. Kundry, when a young maiden, had seen the Saviour on the path of His Passion, and had laughed at Him. As a penalty she is doomed to live for ever, longing in vain for death, and seducing to sin all men who approach her. Parsifal, the redeemer, is a mystic re-incarnation of the German fairy-tale, 'Hans in luck.' He succeeds in everything without personal effort. He sets out to kill a swan, and finds the grail and the royal crown.

"Wagner represents 'Parsifal' as experiencing some of the most affecting scenes of the Gospel, and makes him (perhaps unintentionally) a foolish and frivolous caricature of Jesus Christ. The temptation of the Saviour in the desert is transformed into the temptation of Parsifal by Kundry. The anointing of the Saviour's feet is reproduced

by Kundry when she bathes and anoints Parsifal's feet, and dries them with her hair, and the 'pure fool' plagiarises the words of Christ, 'Thy sins be forgiven thee,' in this exclamation, 'thus I accomplish my first office, be baptised and believe on the Redeemer.' That the ordinary theatre-goer is not shocked by this misused application of the Christ legend—nay, that in the distorted fragments of the Gospel he is able to revive some of the emotions it at one time excited in him—is conceivable. But it is incomprehensible that earnest believers have never perceived what a profanation of their sacred ideas is perpetrated by Wagner, when he endows his Parsifal with traits of the Christ himself."

I could quote much more, but forbear; what I have advanced on this subject I commend to your earnest thought, simply repeating the fact that there exists a wealth of magnificent music, absolutely sacred in intention and association, which can be worthily utilised for church purposes by the earnest church musician.

If, then, we have a goodly heritage from the past, and serious responsibilities in our present work, surely we ought also to bear in mind that we are the parents of the future; and the question arises how can we best fulfil our duties in that respect. As in nature, we must give attention to little things. From the seed sown to-day will be reaped the harvest of the future.

(To be continued.)

Academical.

ROYAL ACADEMY OF MUSIC.

Madame Clara Samuëll has been appointed a Professor of Singing; Mr. Edwin H. Lemare, a Professor of the Organ; and Signor Luigi Denza, a Professor of Singing, at the Royal Academy of Music.

—:O:—

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY AND ROYAL COLLEGE OF MUSIC.

There is a large increase in the number of entries this year for the Local Centre Examinations. The preliminary Examinations were held on the 22nd ult.

—:O:—

THE ROYAL COLLEGE OF ORGANISTS.

The following is a list of the successful candidates who obtained the Diploma of Fellowship at the recent examinations:—W. Bradley, Leeds; J. C. Bradshaw, Mus.B., Llangollen; G. F. Cawthorne, Sheffield; G. H. Coe, Albury; W. H. Harris, St. David's; N. R. Ingleby, London, S.W.;

H. C. Lake, Plymouth; P. Le Sueur, Mus.B., Newfoundland; O. H. Mead, Ealing; J. Ormesher, Ormskirk; J. Pulein, Lincoln; E. Turner, Beckenham; G. C. Young, London, W.

—:O:—

THE GUILD OF ORGANISTS (INCORPORATED).

It is intended to hold a Choral Festival in London in June. Members of the Guild should communicate with the Hon. Sec., Mr. Fred. B. Townend, on this desirable object.

—:O:—

THE GUILDHALL SCHOOL OF MUSIC.

A series of concerts, also vocal and dramatic recitals will be given by pupils during this month. The Students' Orchestral Concert will close the series on the 29th inst.

Foreign Notes.

The Queen of Italy, whose taste for high-class music is well known, accepted last month some verses on Her Majesty's two favourite composers, Bach and Beethoven, and also some recent works by Sir Herbert Oakeley.

—:O:—

A statement comes from Vienna that an effort is being made to keep Dr. Richter there, and that the managing authorities of the Vienna Opera House intend to raise his salary so that he may be able to annul his contract in England.

One of the guarantors of the Hallé concerts on this subject has been assured that, so far as these concerts were concerned, the whole affair has been definitely settled, and that Dr. Richter will come to Manchester, as previously arranged.

"The relationship between the guarantors and Dr. Richter," it was added, "is of the most friendly character."

Herr Paul Prill, director of the orchestra at the Municipal Opera House, Nuremberg, has been appointed conductor in chief at Vienna, in place of Dr. Hans Richter. This fact would seem to afford sufficient contradiction to persistent reports that Dr. Richter would after all give up Manchester, and remain in the Austrian capital.

—:O:—

Mr. Geo. A. A. West, F.R.C.O., Organist of St. Luke's, Germantown, Philadelphia, U.S.A., has been appointed Professor of the Organ and Harmony, at the Drexel Institute, one of the most important Art and Science Institutions in the United States.

—:O:—

Verdi has left Milan for Genoa, where he intends to stay till the spring.

A unique novelty was introduced at a St. Valentine's dinner given by Mme. Emma Eames, the famous American singer, at the Hotel Marie Antoinette, last month.

When the dessert was about to be served, a waiter entered bearing a silver salver on which there appeared to be a chocolate confection in the shape of a minute negro baby. To the surprise of the guests the supposed dainty became animate, and turned out to be a real picaninny.

M. Jean de Reszke, who was present, sang a French lullaby, after which the dish was removed.

Mme. Eames's husband, Mr. Julian Story, the sculptor, will use the infant as a model for Cupid.

Odd Crotchets.

He: "I don't know whether she sings or not."
She: "She doesn't. I heard her."

—:O:—

Boy: "Why does that piano sound first high and then low when Miss Wilson plays it?"

Girl: "Well, you see, she is learning to ride a bicycle, and uses both pedals from force of habit."

—:O:—

"Have you heard my last song?" said a simpering composer to a gruff critic.

"I hope so," was the doubtful reply.

—:O:—

The following piece of English composition was copied from a notice posted on a building in a country town:—

"Tenants should be careful not to throw cigars or lighted matches about. Otherwise, they may set fire to the building, and oblige JOHN JONES, Proprietor."

—:O:—

Here is an amusing story of Mr. John Hare and his coachman. Wishing to hear a particular performance at a certain theatre, Mr. Hare sent his trusty coachman to secure stalls. In due time the plain, blunt man, who understood more about stables than theatres, returned heavily laden with what appeared to be a difficult verbal message.

"Well, did you get the stalls?" inquired the great actor.

"No, sir," replied the coachman; "the stalls were all taken up; but they told me to tell you they would be very pleased to—to—"

Here the message seemed to evaporate, leaving a dry, worried expression on the coachman's face. Then, as he scratched his head, a sudden gleam of intelligence struck in, and he concluded the message to his own satisfaction, "to put you in a loose box, sir."

"What I want," said the theatrical manager, "is a genuine novelty."

"Something realistic?" asked the playwright.
"Yes; but I don't want any real pugilists, or real naval disasters, or real live stock, or real battles in it."

The playwright looked wearily thoughtful, and, after a pause, inquired:—

"How would it do to spring something on the public with real actors in it?"

Mr. Edward Lloyd, the famous tenor, has contributed a chapter of autobiography to *M.A.P.*, in the course of which he says:—"My mother obtained the position of music teacher in the Ladies' College at Cheltenham. She retained this post for 14 years. How she was esteemed will be seen from the fact that a memorial window was placed in the Great Hall in Cheltenham in her honour; in one of my rooms there is a picture of that memorial at which I often look. She also had a pretty voice and an excellent method. She had been taught by Sir Michael Costa, and she often sang in concerts in Cheltenham." Mr. Lloyd adds that he came to reside with his mother in Cheltenham, and remained with her here till he was 20 years old.

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SOME EVERYDAY MISQUOTATIONS.

Below are enumerated a few misquotations which we find frequently in various newspapers or magazines, or hear recorded by our acquaintances in our daily intercourse. Perhaps the commonest of all is the phrase

"Fresh fields and pastures new."

This is manifestly a piece of tautology, of which Milton would not have been guilty. What he really wrote was—

"And took his flight
To-morrow to fresh woods and pastures new."

—:O:—

How many people, when discussing on the subject of parental duty, quote what they call the Scriptural advice of Solomon!—

"Spare the rod and spoil the child."

What the wise king really wrote was—

"He that spareth his rod hateth his son."

Here the Hebrew word which has been translated rod is the same as that which is used in the Psalms in the sentence, "Thy rod and Thy staff comfort me;" and the word really means "a guiding crook," such as a shepherd would employ for his wandering flock. This seems rather to weaken the case for the advocates of stern domestic discipline.

—:O:—

A more common error, and one into which the writers of the penny novelette type are always falling, is in quoting lines of George Wither—

"If she be not fair to me,

What care I how fair she be?"

Whereas they should be—

"If she be not so to me,

What care I how fair she be?"

These lines, by the way, are almost invariably attributed in error to Lovelace.

—:O:—

Again, we have all heard the frequent misquotation from Pope—

"Welcome the coming, speed the parting guest," which should be—

"Welcome the coming, speed the *going* guest."

—:O:—

Dramatic critics and Book reviewers are especially fond of misquoting Matthew Prior's line—

"Fine by degrees, and beautifully less,"

and altering them to

"Small by degrees, and beautifully less."

—:O:—

Clergymen, too, sometimes give the line, "The tongue is an unruly member," oblivious of the fact that it should be "The tongue is an unruly *evil*."

—:O:—

Newspaper writers often quote Fouché, the famous head of the French police, as having observed, "It is worse than a crime; it is a blunder." Whereas what he really wrote was, "It is more than a crime; it is a political fault."

Founded



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SCALES, INTERVALS, TRANSPOSITION.

- I.—(a) Write the Major Scale of E flat in the Bass Clef; (b) Above, in the Treble Clef, write the diatonic intervals to each note, commencing with a Second; (c) Name each interval as Major, Minor or other.
- II.—(a) Write the Minor Scale of B in the Harmonic form, in the Treble Clef; (b) Below, in the Bass Clef, write the Intervals to each note, commencing with a Second; (c) Name each Interval as Major, Augmented, or other.
- III.—Give a complete table of Diatonic Intervals in notation and in the Treble Clef, counted from the note D, with the number of Semitones in each interval.
- IV.—Give a table of Chromatic intervals in the Bass Clef, counted from the note C, with the number of Semitones in each Interval.
- V.—Write all the Major thirds found in the key of G flat Major, in the Treble Clef.
- VI.—Write all the Minor thirds found in the key of E Minor, Melodic form, in the Bass Clef.
- VII.—(a) What is meant by the inversion of an interval? (b) Give Seven examples in Musical Notation, always use the note F \sharp in the Treble Clef.
- VIII.—Take the tune to "For all the Saints," given with this number of *The Minim*; (a) Transpose it a Chromatic Semitone higher; (b) Give the required Signature; (c) Write in Soprano, Mezzo Soprano, Tenor and Bass Clefs; (d) Transcribe the time to $\frac{4}{4}$ rhythm; (e) All in one example.

Advice.—(1) Write all questions and answers on ruled music paper. (2) Number each question and answer. (3) Write neatly, and not too crowded; leave space of a stave or two between each question and answer for corrections. (4) Write in Ink. (5) Give your name or motto at the end of each Paper worked, as required for a competition.

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Cheltenham Festival Society.

"CARACTACUS" (Edward Elgar).

This celebrated and intricate composition was given by the Cheltenham Festival Society on February 13th, under the most favourable and brilliant circumstances. Although the composer did not conduct the work it received careful preparation and performance. The soloists, chorus and band left little to be desired. The choruses are delightful, and when once understood are much enjoyed by those who are not afraid of difficulties. The Cheltenham performance was the third, its production at Leeds Festival last October being followed by the Highbury Society, London. It is to be given by the Royal Albert Hall Choral Society, London, April 20, under Sir Fredk. Bridge's direction. The Cheltenham Festival Society deserves hearty congratulations for producing so new and difficult a work in such a successful manner. The following report appeared in the *Cheltenham Examiner*, on February 15th:—

"The Festival Society's concert in the Assembly Rooms on February 13th, was a great artistic success. The audience was a large one, and enjoyed to the full a programme rich in interest alike to musicians and to those who are not musical but love the concord of sweet sounds. Mr. E. Elgar's cantata *Caractacus*, has a distinctively local colouring, the scenes being laid on the slopes of the Malvern chain. The *Orchestral Ballade* by Mr. S. Coleridge-Taylor was composed for the Gloucester Musical Festival last September; and the overture, "Son and Stranger," with which the concert ended, is one of the finest of Mendelssohn's orchestral works. To a good programme Mr. J. A. Matthews had added a quartett of excellent soloists. The brilliant success achieved by Miss Agnes Nicholls at the Gloucester Musical Festival had raised high the hopes and expectations of her host of friends in her native town, who were more than satisfied. Mr. Henry Sunman is an old acquaintance; Mr. Charles Saunders is a new tenor, and is being heartily welcomed throughout the country; and Mr. Charles Knowles received such high encomiums from musical critics for his singing at the Leeds Musical Festival that his future success is assured. An efficient band of about sixty performers, which was, as usual, led by Mr. E. G. Woodward, acquitted itself admirably; and the chorus had evidently been well trained for the trying task set before it.

"There are five chief characters in the cantata. The part of the King was taken by Mr. Charles Knowles; Miss Agnes Nicholls represented the King's daughter, Eigen; Mr. Charles Saunders personated an imaginary character, Orbin, betrothed lover of the King's daughter; and Mr.

Henry Sunman interpreted the part played by the Arch-Druid. Mr. Knowles, who was a soloist when the work was first produced at Leeds, sang with great force and point in the adjuration, "Watchmen, alert," as the King and his host entered the camp; in the lament after the battle had gone against him:—

Oh, my warriors, tell me truly
O'er the red graves where you lie,
That your monarch led you duly,
First to charge and last to fly.

and in the intrepid bearing before the tribunal of the Roman Emperor. Miss Agnes Nicholls charmed the audience with the purity of her voice and the excellence of her vocalisation. In three scenes the King's daughter is one of the foremost figures. Miss Nicholls gave an artistic interpretation of the *motifs* of each scene. The most dramatic part of the music allotted to Orbin is that which portrays the meeting and parting of the lovers, and Mr. Saunders did it justice. As the Arch-Druid, Mr. Sunman had little to do, but that little he did well; and he was also very successful with the part of The Bard and Claudius. The instrumental music taxes the full capabilities of any orchestra. For mastery of orchestral resources, keen appreciation of colour, and freedom and force of writing, Mr. Elgar stands in the front rank of living composers. The band, while not giving a perfect performance, gave one which gained very high praise from many leading musicians present, and its rendering of the 'forest music'—instinct with idyllic grace and beauty—that forms the introduction to the third scene, was one of the gems of the evening. Into the exacting choral music the chorus put their hearts as well as their voices. In the Druid Maiden's Scene, 'Tread the measure,' the effect of the unison passages was greatly enhanced by the introduction of a tremulant accompaniment on a gong specially designed by the composer. The final chorus, full of patriotic pride and fervour, was splendidly sung, and was a fitting end to a performance creditable alike to band, soloists, and chorus, and upon which Mr. J. A. Matthews, the capable conductor, may be heartily congratulated. As a point of musical interest, we may add that the Philharmonic (or high) pitch was used. Mr. H. A. Matthews at the organ, and Miss Lane with the harp, deserve special mention for the excellence of their playing.

"Of what followed little need be said. It had been expected that Mr. S. Coleridge-Taylor would attend to conduct his *Orchestral Ballade*, but Mr. Matthews announced that he was unable to be present but hoped to visit Cheltenham after Easter—'when,' Mr. Matthews slyly added, 'we shall not require him, because we then do the 'Elijah.'"

We described Mr. Coleridge-Taylor's work when it was produced at Gloucester, and here we will only add that its extraordinary effects were given by the band in a most praiseworthy manner. Miss Nicholls followed with Gounod's valse song from 'Romeo et Juliette,' and she finished a brilliant rendering of it with the cadenza closing on the C in alt. Her audience were delighted, and a repetition was demanded with such persistence that the fair singer had no option but to yield. As a slight acknowledgment of her services and an expression of goodwill, she left the platform carrying a beautiful bouquet, the gift of Mr. Matthews, by whom she was trained previous to her winning an entrance scholarship into the Royal College of Music five years ago. Mr. Sunman sang the recitative and air, 'O ruddier than a cherry,' from 'Acis and Galatea,' and the concert closed with a fine rendering by the band of Mendelssohn's overture, 'Son and Stranger,' the audience responding to the conductor's appeal and keeping their seats to the end instead of treating the performance as a closing voluntary."

The *Daily Telegraph* of Wednesday, February 22nd, gave the following in its column, "Music of the day," by Joseph Bennett:—Mr. Edward Elgar's *Caractacus* has recently been performed at Cheltenham, with the ordinary means of a provincial Choral Society. It is said that the venture was successful. I mention the matter because an opinion extensively prevailed, after the Leeds performance, that the work was beyond the powers of average societies. I shared that opinion on hearing *Caractacus* at Highbury some time ago, but am glad of any evidence that a mistake was made.

Marriage of Mr. Shelley Fisher.

On December 21st the marriage of Mr. Shelley Fisher, Secretary of Trinity College, London, and Miss Bertha Chalton, daughter of the late Mr. Thomas Chalton, of Eccleston, Chester, took place at St. Paul's, West Hartlepool, the Rev. Edward Sykes, M.A., Vicar of the parish, officiating. The bride was given away by her eldest brother, Mr. Ley Chalton, manager of the National Provincial Bank of England at West Hartlepool, and vicar's churchwarden at St. Paul's Church, the "best man" being Mr. Manfred Fisher, brother of the bridegroom. The bridesmaids were Miss Cordelia Roberts and the Misses Chalton (3), neices of the bride. At the earnest request of Mr. E. Wood, whose services had been secured, as well as those of the bride's friends, Dr. E. H. Turpin, who was present as a guest, very kindly contributed the organ music. After the ceremony, Mr. and Mrs. Ley Charlton entertained the party at Parkhurst,

and later in the afternoon the bride and bridegroom left for the South. On January 17th some handsome wedding presents were given to Mr. Fisher, at the College, by the students, professors, examiners, members of the Corporation, and officers. The gift from the students was separate from the other and the latter was accompanied by an illuminating address in the following terms:—

"To SHELLEY FISHER, ESQ.

"We, the undersigned, desire to offer you upon the auspicious occasion of your marriage, an expression of our affectionate regard, and a mark of our recognition of the long and valuable service you have rendered, during a period of nineteen years, to Trinity College, London.

"We remember, with gratitude, the sound judgment you have ever displayed, both in times of anxiety and prosperity, in the discharge of your very responsible duties. With equal gratitude do we recognise the marked ability, unfailing loyalty to our *Alma Mater*, together with the patience, graceful courtesy, and diligence, with which you have aided in securing so large a measure of usefulness and prosperity to this Institution.

"We ask you to accept our heartfelt thanks for the many admirable qualities of heart and mind you have displayed in the service of Trinity College, London, and all connected with its work. Our hope is that you and Mrs. Fisher may enjoy a long and happy life, brightened by every blessing, and that your distinguished services in this College may be long continued, to the advantage of the Institution, and to the profound satisfaction of your many admiring friends.

"E. H. Turpin, H. G. Bonavia Hunt, G. E. Bambridge, A. Carnall, Wm. Creser, A. E. Drinkwater, Myles B. Foster, Alfred Gilbert, J. A. Hammond, James Higgs, A. F. Howard, E. Burritt Lane, C. W. Pearce, J. Gordon Saunders, Charles Vincent, A. Visetti, J. Warriner, R. B. Addison, Granville Bantock, Francesco Berger, Henry R. Bird, W. Harding Bonnor, Broadwood and Sons, Hans Brousil, Victor Buziau, Josephine Chatterton, J. L. Child, F. G. Cole, (Mrs.) E. Wykes Cole, E. D'Evry, Charles Edwards, J. S. Gabriel, (Mme.) Hope Glen, W. G. W. Goodworth, A. J. Greenish, F. Mott Harrison, W. E. Hill and Sons, A. W. S. Hoare, J. T. Hutchinson, Haydn Keeton, J. J. Keliher, Edwin H. Lemare, R. W. Lewis, H. Walmsley Little, A. H. Mann, T. Matthay, M. Maybrick, F. G. M. Ogbourne, H. T. Pringner, F. and H. Pulman, (Mme.) Rita Radcliff, W. J. Reynolds, L. Ricci, F. Swinford, L. Szezepanowski, Turner Rodgers and Myatt, Ward and Wilding, Wallace Wells."

Professor E. H. Turpin and the Rev. Dr.

Bonavia Hunt made eloquent speeches, containing many words of appreciation of Mr. Fisher's services to the College, and generally endorsing the terms of the address, and Mr. Fisher made reply, conveying his high sense of the honour being done to him, and his own and Mrs. Fisher's thanks for the valuable present and the kind words by which they were accompanied.

Trinity College, London.

BRISTOL CENTRE.

The following is a list of candidates who were successful in obtaining certificates at the examination in practical music held at the Colston Hall in December last. Dr. Charles Vincent was the examiner. All names are placed in order of merit.

SENIOR DIVISION.—Pass: Lenore Davidson (Fairfield), Isabel Cecelia Evans and Eleanor Doidge Vellacot (Duncan House), E. M. L. Rees-Mogg (Miss Louis Pagny), Clara Birch (Bristol and Clifton Training School of Music), Mary Darling (Miss Blanche Smith, L.R.A.M.), Hela Margaret Williams (Miss Gertrude Danks, C.P.T.C.L.), Florence Emily Stone (Miss M. Thatcher).

INTERMEDIATE DIVISION.—Pass: Mabel Crowse (Miss Edith Lewis), Arthur Reeve Stephens (Mr. F. R. Rickman, A.R.C.M.), Louise Katherine Tonkin (St. Winifred's), Annie Maud Style (Miss M. Thatcher), Ida. L. Whitmore Jones (St. Winifred's).

JUNIOR DIVISION.—Pass: Vera Naish (Mrs. H. Pepperell), Lilian Beatrice Cook (Miss Lewin), Margaret Lyth Foster (Miss Kate L. Foster, C.P.T.C.L.), Gerald Marfleet Moore (Mrs J. Barker), Winifred Baker (Miss Blanche Smith, L.R.A.M.).

The examination in the Theory of Music took place on December 17th. The following candidates were successful:—

SENIOR DIVISION.—Pass: Giles Joseph Higgins (Winchester House), Effie Joseph (Bristol and Clifton Training School of Music), Alice Lavina Slade (Miss Blanche Smith, L.R.A.M.), Majory Rawlings and Adah Reynolds (Bristol and Clifton Training School of Music), Irene Massiah (St. Kilda's Collegiate School for Girls), Daisy White (Miss Blanche Smith), Mabel Lucy Tucker (St. Kilda's Collegiate School for Girls), May Shepherd (Fairfield, Clifton), Maud Edwards (Bristol and Clifton Training School of Music), Mabel Hilda Evans (St. Kilda's Collegiate School for girls), Evelyn Venetia Calder (Miss E. Garaway).

INTERMEDIATE DIVISION.—Honours—Alice Atkins and Ethel Ballantine (Fairford, Clifton), Winifred Violet Wicks (Miss Liscombe). Pass—Irene Stanley (Fairfield, Clifton), Emily Beatrice Barr Portland Middle-class School), Amelia Anne Welsh (Kingswood College of Music), Mary Darling (Miss Blanche Smith).

JUNIOR DIVISION.—Honours—Hilda Browne (Miss Lowther), Daisy Lewis (Miss Edith Lewis), Lilian Grace Spurrier (Clarendon College), Louisa Maud Prescott (Portland Middle-class School), Catherine Jane Coulter and Sarah H. M. Beak (Clarendon College), Frederick Graham Watts (Miss Annie Alice Heal), Mary Darling (Miss Blanche Smith, L.R.A.M.), Mary Helen Pitchford (Mrs. A. E. Phillips). Pass—Harry Edward Edmonds (Miss Eyllie Murray), Evelyn Whitfield Perkins (Clarendon College), Lucy Williams (Miss Blanche Smith), Dorothy Capern (St. Kilda's Collegiate School for Girls), Daisy Jane Hay (South Bristol Girls' High School), Sarah Katherine Hellier (St. Kilda's Collegiate School for Girls), Winifred Pascoe (Clarendon College), Dora Jones and Daisy Iles (Fairfield), Esther Massiah (St. Kilda's Collegiate School for Girls), Lilian Jane Tyler (Clarendon College), Ballington Berry (Miss Nelly Eastaway), Alice Wait Workman (Clarendon College) Annie Fazerkerley (Miss Blanche Smith), Herbert Edward Gillard and Ida Lilian Brown (Miss Hartnell), Clara Alice Waite, (Miss Hodson), Edith McPherson (Fairfield), Blanche Annie Watson (St. Kilda's Collegiate School for Girls), Mary Elizabeth Bowden (Miss Eastaway).

London and Provincial Notes.

LONDON.—A large and enthusiastic assembly attended the Annual *Conversazione* at the Picture Galleries of the Royal Institute of Painters in Water Colours *en suite* with Prince's Hall, Piccadilly, on Feb. 6th. Many well-known musicians and leaders in the world of art were to be seen enjoying the usual pleasant features of such a social meeting. Three selections of classical and miscellaneous music were given during the evening. Among the students who distinguished themselves were Miss Lilly Evans, Miss L. Lambert, Miss M. Gaubert, and Miss Edith Evans, who gave an excellent rendering of two movements from Mendelssohn's Quartet for strings, in E flat; the vocalists, Miss P. Bushnell, a scholar from the Antipodes, and Mr. Wilson Bamber; the pianists, Miss M. A. Winter, who has already made a reputation in our concert rooms, and Miss Queenie Dando. Mr. T. Flint was an efficient accompanist. Several professors,

as Mr. Cyril Streatfeild, Mdme. Josephine Chatterton, Signor Marchisio, with other friends, aided in the musical offerings of the evening, as did several former students now on the teaching staff, as Miss B. Grosvenor Gooch, vocalist, and Mr. Claude Stanley Fenigstein, violinist. The admirable display of pictures, forming the Spring Exhibition of the Royal Institute, formed an attractive and prominent feature of the evening's entertainment, and Mr. and Mrs. Shelley Fisher were receiving congratulations on their marriage on all hands.

—:O:—

CHELTENHAM.—An interesting lecture was given on Feb. 22, by the Hon. and Very Rev. the Dean of Hereford, on "Hereford Cathedral," in the Imperial Rooms. The exhibition of old and valuable books from the library, and the beautiful collection of etchings, the work of Mr. E. J. Burrow, added greatly to the enjoyment of the lecture, which was most interesting to those familiar with the Cathedral and its surroundings. The Mayor (Ald. G. Norman) presided, and with a few well chosen remarks introduced the Dean. Mr. J. B. Winterbotham, at the close of the lecture, gave a few pleasing words and declared the exhibition of pictures open. The entertainment was most instructive and enjoyable.

The Cheltenham Festival Society's last Subscription Concert will take place in the Assembly Rooms, on Easter Thursday, April 6th, when Mendelssohn's Oratorio, "The Elijah," will be given, with a full band, chorus, and artists numbering three hundred performers, under Mr. J. A. Matthews' *bâton*. Particulars are given on first page of *The Minim*.

—:O:—

GLOUCESTER.—The Choral Society will give the second Concert of the season on Tuesday, March 7th, when Handel's "Acis and Galatea" and a selection will be given, with Mr. James Capener at the organ. Miss Agnes Nicholls, Messrs. J. W. Demster, C. Eynon Morgan, and H. Lane Wilson, will be the soloists. A pleasing programme is arranged, and Mr. A. Herbert Brewer will be conductor.

—:O:—

HEREFORD.—The experiment of giving two concerts instead of one was tried for the first time this year by the Herefordshire Orchestral Society, and met with great success, for at each concert there was a large and appreciative audience, many at the afternoon concert coming from great distances and in spite of the unfavourable weather. They were well repaid for coming, for the concerts were exceedingly good—far the best ever given by the Society. The playing has very much improved in intelligence and refinement, and the precision and intonation left nothing to be desired. The

orchestral works chosen were Beethoven's Symphony in D No. 2, Op. 36; Wagner's Trauermarsch, Weber's Overture to "Der Freischütz," Sullivan's "Masque" music from the "Merchant of Venice," and a Scherzo from an Orchestral Suite in B minor, written by the clever young musician, Mr. Donald Heins, already well known as a skilled violinist. Though the works chosen were difficult and exacting yet the selection was fully justified, for Mr. Sinclair obtained much more than an average performance of all the works, and, in the case of the Beethoven Symphony, a high degree of excellence was reached. Miss Evangeline Florence, the vocalist at both concerts, was in excellent voice, and the beauty and charm of her finished singing was highly appreciated, and she was vociferously applauded after each song. Mention must also be made of two interesting trios, one a very quaint Musetta by Pfeiffer, for hautboy, clarinet, and bassoon, daintily played by Miss L. Bull, Miss F. Thomas, and Mr. R. Draper; and the other by Brahms, for pianoforte, violin, and horn, a very unusual but beautiful combination. This difficult composition was played in a masterly style by Messrs. G. R. Sinclair, D. Heins, and A. E. Brain, a perfect *ensemble* being achieved by the three executants. Mr. Charles Collier contributed a harp solo at the evening concert.

The Hereford Amateur Operatic Society gave a capital performance of the "Yeomen of the Guard," in January, under the able direction of Mr. George Banks and Mr. P. C. Hull, L.R.A.M. The part of Col. Fairfax was undertaken by Mr. George Banks. The other characters were excellent, and at the close of the performance all had to appear before the drop scene with the conductor.

—:O:—

BRISTOL.—Owing to the destruction of the Colston Hall by fire last September, the Orpheus Glee Society held its Annual Ladies' Night in the Victoria Rooms. Several well known glees from their repertoire were given, such as Tom Cooke's "Strike the Lyre," which, as usual, headed the programme. Besides these there were some novelties worthy of note, among them being a tuneful part-song by Mr. T. Chippingdale, entitled "The First Violets," the words dealing with an unsuccessful love-token in the shape of a gift of spring flowers, and the music very appropriate. Another first appearance was that of Beale's "Harmony." The composer was a Cornishman, and his glee won a prize over fifty years ago. Probably, however, it was never heard to such advantage as on the present occasion. A notable feature of the evening was the appearance of Mr. C. Lee Williams, who conducted some of his own compositions, two of these, "Peace" and "The Pedlar's Song" from

"A Winter's Tale," being most enthusiastically applauded. Mr. Braxton Smith brilliantly distinguished himself in T. Moore's "Oft in the still night," arranged by Mr. Riseley for solo and five parts, and also in "I know an eye," by Cheveral. The Orpheonites were in great form throughout the evening; and we doubt whether any other similar body of singers in the kingdom could equal the way (to take an example) in which they rendered the piano parts in Calkin's "Breath soft ye winds," or (to take yet another instance), the staccato portions of Mr. C. Lee Williams's "Lost Time." All praise for this is due to the indefatigable conductor, Mr. Riseley.

—:O:—

DUDLEY.—The Vocal Union gave a good local performance of Rossini's "Stabat Mater" and Haydn's Autumn from *The Seasons*, on February 1st. Mr. W. H. Aston conducted, and was warmly complimented on the success of the Concert. The soloists were Miss Maggie Jaques, Miss Nellie Pritchard, Mr. Tom Child, and Mr. Henry Sunman. The principals were successful, and the chorus and band showed that careful attention had been given in preparing the music.

—:O:—

The Wolstenholme Society gave the second recital January 28th, when Mr. Henri Verbruggen (Violin), and Mr. W. Wolstenholme (Piano), gave a splendid performance of classical music, including a violin solo, "Legende," the composition of Mr. Wolstenholme.

—:O:—

LEYTON.—Dr. W. LEMARE is giving a series of special musical services at All Saints' Church during Lent. Maunder's Cantata, "Penitence, Pardon, and Peace," forms the programmes, one part being given on each occasion.

Dr. W. Lemare gave a successful concert lecture on February 11th, at Bermondsey Settlement, on "Glees and Glee Writers." The illustrations were ably rendered by Miss E. M. Lemare, members of the Glee Society, and gentlemen of All Saints' Choir, Leyton. The syllabus was very interesting, and the selection of glees included some of the first specimens dated from Ford, 1560-1648, to Hatton, 1809-1886.

—:O:—

SOUTHAMPTON.—The Choral Festival of the Nonconformist Choral Union was held on February 1st, under the patronage of the Mayor and Corporation. The soloists were Miss Stella Maris (soprano), Miss P. Bushnell (contralto), and Mr. James Gawthorpe of H. M. Chapel Royal, St. James'. The Rev. C. Bonner was the conductor, and Mr. Percy Withers was organist. The programme consisted of anthems, choruses, solos from

Oratorios and Mendelssohn's Motett, "Hear my Prayer." The Festival was a success in every way.

—:O:—

PARKFIELD MUSICAL SOCIETY (Gravelly Hill, near Birmingham).—The third concert was held at the Public Hall, Erdington, on February 22nd, the following being the programme:—Pianoforte Duet, "Norwegian Dance No. 4" (Greig) Primo—Miss Dolly Smith, Secondo—Miss E. E. Smith; Song, "The Cossack" (St. Quentin), Mr. A. G. Youngman; Sonata, 'cello and pianoforte (Op. 15) "Andante con moto" (Goltermann), 'cello—Mr. W. H. Haywood, piano—Miss Haywood; Song, "Song of Florian" (Ben Godard), Miss Ethel Blyth; Part Song, "O who will o'er the downs so free" (R. L. de Pearsall), the Choir; Song, "Love's old sweet song" (Molloy), Miss Beatrice Blyth; Song, "Hush me o' sorrow" (Lord H. Somerset), Miss Ethel Blyth; Pianoforte Solo, a Prelude, b Polonaise (Chopin), Miss Beatrice Haywood; Recitation, "Aunt Tabetha" (O. W. Holmes), Miss Beatrice Blyth; Song, "The Bluebell and the Butterfly" (Pride), Mr. A. G. Youngman; Sonata, 'cello and piano (Op. 15) "Allegro Moderato" (Goltermann), 'cello—Mr. W. H. Haywood, piano—Miss Haywood; Song, "'Mid the hush of the Corn" (Gordon Temple), Miss Beatrice Blyth; "God save the Queen." Miss Ada Dixon was accompanist.

—:O:—

LIVERPOOL.—Dr. F. Iliffe, of St. John's College, Oxford, gave his interesting lecture on "The Preludes to Bach's Forty-eight Fugues," on February 17th, under the auspices of the Liverpool Section of the I.S.M. The illustrations were given by Mr. S. Barfoot and Miss B. Grundy (violins), and Miss Eleanor Bessie Barfoot (pianoforte). The lecturer treated on the subjects with great skill, and to the pleasure of a critical audience.

—:O:—

BARNSTAPLE.—The Choral Society gave a very creditable performance of Gaul's Cantata, "Una," in January, with orchestra, under the baton of Mr. W. M. Jones. The soloists were Miss Mary Giles, Miss Maud Brenton, Mr. Albert Collins, and Mr. Henry Sunman. Mr. E. Manning presided at the organ. The second part consisted of popular music well rendered by the above named artists and orchestra.

—:O:—

OXFORD.—On January 26th the Mayor of Oxford, gave a reception to the members of the Musical Societies in Oxford. The invitations were extended to the Corporation of the City and others. A capital programme of music was given by Miss Agnes Nicholls, Mr. William Davies, Mr. H. Sunman, Mr. B. P. Parker (cello), and solos on the organ by Mr. A. W. Whitehead, L.R.A.M., and others.

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